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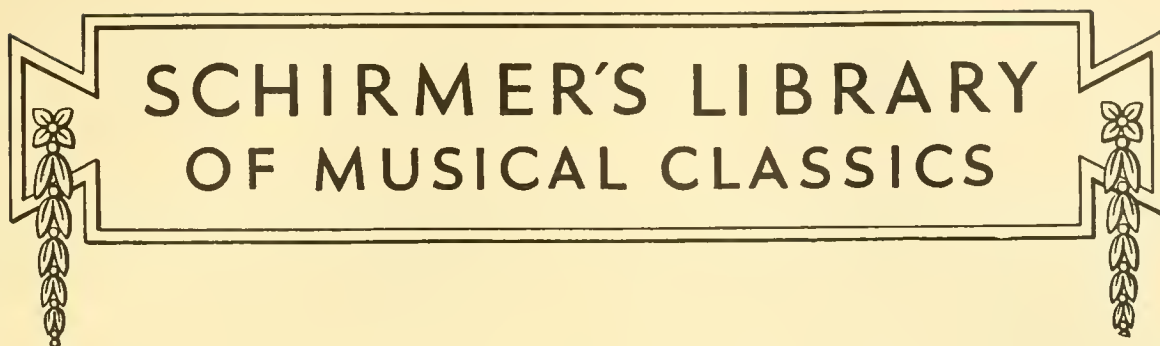
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Compositions for the Piano

FRÉDÉRIC CHOPIN

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FRÉDÉRIC-FRANÇOIS CHOPIN

I

THE years are marching toward the three-quarter of a century mark since the Polish composer, Frédéric-François Chopin, died at Paris in 1849. As immortality goes nowadays his is a considerable one for a pianoforte composer. Music is an evanescent art. The idol of yesterday is stale today. Notwithstanding the enormous repertoire of the keyboard, more than half is become purely academic: music taught, played by students. The professional virtuoso is more limited in his selections for public performance than we like to believe: Bach to Liszt, with a Beethoven sonata as *pièce de résistance*; and Chopin—always Chopin, whether his poetry is apprehended by the pianist or not; Chopin is the inevitable name that figures at every successful recital. All-Chopin programmes fill concert halls. Thanks to this the old Chopin is gone for most of us. It is not that he is played too often, but that he is badly, sadly played. Nevertheless, he holds his own, and not Debussy nor the young Russians have shaken his hold on the affections of concert-goers. The reason is not far to seek: He is the greatest of all composers for his instrument, and latterly he has had assigned to him even a more commanding position in the history of art. This thesis I have maintained for decades, and not so long ago I read the mature judgment of Dr. Friedrich Niecks, formerly Reid Professor at the Edinburgh University and author of the most complete biography of Chopin, that he believed Chopin “to be one of the three most powerful factors in the development of nineteenth-century music; the other two being, of course, Beethoven and Wagner.” This is rather startling for those who see in the Pole only a graceful, withal, morbid talent; but it is a just estimate and a contention that may be upheld by cogent argument.

During the last half of the nineteenth century two men became rulers of musical emotion, Richard Wagner and Frédéric-François Chopin. The music of the Pole is the most ravishing in the musical art. Wagner and Chopin; the macrocosm and the microcosm. Chopin, a young man, furiously playing his soul out upon the keyboard, the soul of his nation, the soul of his time, is the most individual composer who ever set humming the looms of our dreams. Wagner and Chopin have an emotional element in their music that is intenser than any other composer's. They voiced their age. Chopin is nearer the soil in the selection of forms, his style and structure are more naïve, more original than Wagner's; while his medium, less artificial, is easier filled than the vast, empty frame of the theatre. Through their intensity of conception both men touch issues, though widely dissimilar in all else. Chopin possessed greater

melodic genius than Wagner, and equal harmonic genius, playing the pioneer to the German in a hundred instances; he made more themes, he was, as Rubinstein said, “the last of the original composers.” But his scope was not scenic; he preferred the stage of his soul to the windy spaces of the music-drama. His is the interior play, the eternal conflict between body and soul. He viewed his art across his temperament. Yet from Chopin one does not get, as from Beethoven, the sense of spiritual vastness, of the over-arching sublime. There is the pathos of spiritual distance, but it is pathos, not sublimity. He recalls Keats and Shelley; above all, Shelley. Chopin is the color genius of the pianoforte, his eye is attuned to hues the most attenuated; he can weave harmonies as ghostly as a lunar rainbow. The literary quality is absent in his work, as is the ethical—Chopin may prophesy, but he never flames into the divers tongues of the upper heavens.

Chopin is not only the poet of the pianoforte, he is the poet of music, the most poetic among composers. Compared with him Bach seems a maker of solid polyphonic prose, Beethoven a scooper of stars, a master of growling storms, Mozart a weaver of gay tapestries, Schumann a romantic wanderer. Schubert, alone, resembles him in lyric prodigality. Both were masters of melody, but Chopin was the master-workman of the two, and polished, after bending and beating his theme, fresh from the fire of his forge. He knew that to complete his “wailing Iliads” the strong and cunning hand was necessary; and he also realized that nothing is more difficult for the genius than to retain his own gift. Of all natures the most prone to procrastination, pessimism and vanity, the artist is conquered by ennui. It is not always easy to flame at the focus, to burn fiercely with the central fire. Chopin knew this, therefore cultivated his ego. He saw that the love of beauty-for-beauty's sake was fascinating, but led to the way called madness. So he rooted his art in the earth of Poland. Chopin neither preaches nor paints; yet his art is decorative and dramatic—in the climate of the ideal. He touches life and its issues in Poland only; otherwise, his music is a pure æsthetic delight, an artistic enchantment freighted with no ethical or theatric messages. Just because he did not label his works with any but general titles, Ballades, Studies, Preludes, Scherzi, and the like, his music sounds all the better; the listener is not pinned down to any precise mood, the music being allowed to work its particular charm without the aid of literary crutches for unimaginative minds.

Heine wrote that “every epoch is a sphinx which plunges into the abyss as soon as the problem is

solved." Born in the very upheaval of the Romantic revolution—a revolution, be it said, evoked rather by the intensity of its emotion than by the power of its ideas—Chopin was not altogether one of the insurgents of art. But his name was as the stroke of a bell for the Romanticists, though he remained aloof from them, his attitude, however, being sympathetic. Chopin was a Classicist without knowing it; he compassed for the dances of his land what Bach did for the fugue and choral. With Heine he led the spirit of revolt, but enclosed his note of agitation in a frame beautiful. The coloring, the rhythmic versatility, "the lithe perpetual escape" from the formal, deceived his critics, Schumann among the rest. Chopin was the last of the idealists, the first of the realists. His novel form, his linear counterpoint, misled the critics who accused him of lacking what is really one of his virtues. We now know that Schumann was the more romantic writer, his pages replete with formal defects, while, in comparison, Chopin was a purist, almost pedantic. He had no feeling for the epic, his genius was too concentrated, and though he could be furiously dramatic the sustained majesty of blank verse (the symphonic form) was denied. With musical ideas he was ever charged, but their intensity is parent to their brevity. And it must not be forgotten that with Chopin the form was conditioned by the idea. He took up the dancing patterns of Poland because they were in key with his vivid inner life; he idealized them, transformed them, achieving a bolder, lengthier phraseology and larger architecture in the Ballades and Scherzi, though their prolonged periods are more passionate than philosophical. Just when his individuality germinated, who may tell? In his early music are discovered the roots and fibres of Hummel and Field. His growth, involuntary, inevitable, put forth strange sprouts, and in the pianoforte, an instrument of two dimensions, he revealed a third, and his music deepened and took on strange colors. The keyboard had never so sung; he forged its formula. Chopin seldom smiles, and, while certain of his music is young, he does not arouse in the mind pictures of youth and its fatuous romances. His passion is mature, self-sustained and never at a loss for precise phrasing. As the man grew he laid aside his ornaments and garlands; his line became sterner, its traceries more Gothic. Bach he made his chief god, and within the woven walls of his strange harmonies he sings the history of his unhappy and convulsed soul.

In Chopin the feminine often prevails; it may be noted, however, that this quality is sometimes a distinguishing sign of masculine genius. When he unbends, coquets and makes graceful confessions,

or laments in lyric loveliness over fate, his mother's sex peeps out, a very picture of the beautiful, capricious Polish woman. When he stiffens the sinews of his soul, when Russia gets into his nostrils, then the smoke and flame of his Polonaises, the tantalizing despair of his Mazurkas, are testimony to the strong man-soul in rebellion. That he could attempt far flights one may see in his B flat minor Sonata, in the Scherzi, in several of the Ballads, above all in the F minor Fantasy. In this last-named great work the technical invention keeps pace with the inspiration. It coheres. There is not a rift in the idea, not a flaw in the reverberating marble. If Chopin, diseased to the very door of death, could build such a palace of dreams, what might he not have dared had he been healthy? But from his misery came sweetness and strength, like honey from the lion. The last ten years of his existence he grew amazingly, grew with a promise that recalls Raphael, Mozart, Schubert, Watteau, Keats, Shelley, and the rest of the early slaughtered angelic choir. His flame-like spirit waxed and waned in the gusty surprises of a disappointed life. His music may not, despite its canonic classicism, conform to the standards of Bach and Beethoven, but apart from its interior message, its very externals are marvellous. Delicate in linear perspective, logical in architectonic, its color is one of its charms: I think the Polish element in his music has been over-stressed by sentimental writers. Chopin is great despite his nationality. His is not map-music like Grieg's. It is, to be sure, Polish, but it is also something more. Chopin was first a poet and then a Pole. Too much patriotism is read into his measures. In literature the "Thaddeus of Warsaw" pose is dead, but it has survived in all its native pulchritude in many of the Chopin biographies. Liszt, rather Liszt's Princess Wittgenstein, is to blame for the rhapsodies in their monograph, which George Sand truthfully described as "un peu exubérante." The greater Chopin, the new Chopin which we Chopinists believe will endure longest, is not the Chopin of the Waltzes, Nocturnes—interesting as they are—nor the tricky, impish Mazurkas. His idolaters swear by the Fantasy, the Barcarolle, the F sharp minor Polonaise, the Fantaisie-Polonaise, also the one in E flat minor; we believe that no more inspired pages have been written than the D minor, F minor and B flat minor Preludes, and we admire without restriction the F minor Ballade, the F major-A minor Ballade (the second), the F sharp major Impromptu, the E flat minor Scherzo—from the B flat minor Sonata—and the B minor and C sharp minor Scherzi. These are the quintessence of Chopinism.

II

Chopin is the open door in music. Besides being a poet and giving vibrating expression to the

concrete, he was a pioneer; pioneer because, while he had bowed to the tyranny of the diatonic scale,

he knew the joys of the chromatic. It is curious that at one time Chopin was regarded as an amateur among musicians, not as a "practical" musician. They declared him an unparalleled virtuoso, but even to-day your pedantic musician raises supercilious eyebrows when Chopin is called "creative." A cunning fingersmith, a moulder of decorative patterns, a master at making new figures, all these are granted, but speak of Chopin as a path-breaker in the harmonic forest, as the forger of a melodic metal, the sweetest, purest in temper, and you are still regarded by many, critics and laity alike, as one askew in your judgment. Yet Chopin invented many harmonic devices; he untied the chord that was restrained within the octave, leading it into the dangerous, delectable land of extended harmonies. And how he chromaticized the rigid, prudish Garden of German harmony! How he moistened it with flashing, changeful waters until it grew bold and brilliant with promise! This is now a commonplace, yet it will bear reiteration.

Chopin is the musical soul of Poland; he incarnates its political passion. First a Slav, by adoption a Parisian, he remains the open door because he admitted into the Western world the musical ideas of the East; Eastern tonalities, rhythms, in a word, the Slavic, which was once anathematized by timid, old-fashioned critics as objectionable, decadent, and dangerous. He inducted Europe into the mysteries and seductions of the Orient. His music lies wavering between the East and the West and in it, despite Kipling, the two are made "twain." A neurotic man, his soul trembling, his sensibilities aflame, the offspring of a nation doomed to pain and partition, it was natural for him to go to France—Poland had ever been her historical client—the France that had overheated all Europe. Chopin, born after revolutions, the true child of insurrection, chose Paris as his second home. Revolt sat easily upon his inherited aristocratic instincts, and Chopin in the bloodless battle of the Romantics will ever stand as the protagonist of the artistic drama.

All that followed—the breaking up of the old hard-and-fast boundaries on the musical map—is due to the labors of Chopin. A pioneer, he was rewarded as such by polite ignorance or bland condescension. He smashed the portals of the convention that forbade a man baring his soul to the multitude; and the psychology of music is the gainer thereby. Chopin, like Velasquez, could paint single figures perfectly, but, unlike the great Spaniard, he was not in sympathy with massed effects. Wagner did not fail to profit by his incomparably drawn soul-portraits. Chopin taught his century the pathos of patriotism and he showed Grieg the value of national ore. He practically re-created the harmonic charts, gave voice to the individual, himself a product of a nation dissolved by overwrought individualism. Schumann assures

that "Chopin is the proudest and most poetic spirit of his time." His transcendental scheme of technique is the image of a supernormal conception. At times he almost robs music of its corporeal vesture and his transcendentalism does not lie alone in his striving after strange tonalities and rhythms, but in seeking the emotionally recondite, the spiritual light that never was on sea or land. Self-tormented, ever "a dweller on the threshold," he saw visions that outshone the glories evoked by hasheesh, and his nerve-tormented soul ground in its mills music "exceeding fine." He persistently groped at the hem of Beauty's robe, and never sought to transpose to tone the brutalities of life; for attempting this he critically reproved Schubert. But such intensity cannot be purchased except at the cost of breadth, and his picture of life is not so high, so wide and sublime as Beethoven's. Yet it is as inevitable, as sincere, and as tragically poignant.

One of the greatest among great pianists was Chopin. He played as he composed—uniquely. All testimony is emphatically affirmative as to this. Scales that were pearls, a touch, rich, sweet, supple and singing, and a technique that knew no difficulties; these were part of his equipment as a virtuoso. He spiritualized the *timbre* of his instrument till it became transformed into something rare and remote from its original nature. His *pianissimo* was an enchanting whisper, his *forte* seemed powerful by contrast, so numerous were the tonal gradations, so widely varied his dynamics. The fairy-like quality of his play, his diaphanous harmonies, liquid touch and pedaling, all were the work of a genius; and the appealing sentiment he infused into his tone gave his listeners a delight that bordered on the supernatural. So read the accounts professional and personal. There must have been a hypnotic quality in his performance that transported his audience as the poet willed. Indeed, the stories wear an air of enthusiasm that borders on the fantastic. Crystalline pearls falling on red-hot velvet—or did Scudo write this of Liszt?—infinite nuance, and the mingling of silvery bells and their overtones—these are a few of the least exaggerated similes. Did not Heine call Thalberg a king, Liszt a prophet, Chopin a poet, Herz an advocate, Kalkbrenner a minstrel, Madame Pleyel a sibyl, and Doehler—a pianist? The limpidity and ease of Chopin's playing were, after all, on the physical plane. It was the poetic melancholy, the imaginative lift, that were more in evidence than sensuous sweetness. We know that Chopin had his salon side when he played with elegance, brilliance and coquetry. But he also had dark moments when the keyboard was too small, his ideas too big, for utterance. Then he astounded, thrilled his auditors. They were rare moments. His mood-versatility was reproduced in his endless coloring and capricious, even perverse, rhythms. The instrument vibrated

with these new, nameless effects like the violin in the hands of Paganini. Chopin was called the Ariel, the Undine of the pianoforte. There was something imponderable, fluid, vaporous, evanescent, in his music as presented by himself that eluded analysis, and illuded all save stubborn and prejudiced critics. Possibly this novelty was the reason why he was regarded by many musicians—Moscheles, for example—as a gifted amateur, instead of what he really was—the most daring harmonist since Bach.

Chopin's elastic hand, small, thin, with lightly articulated fingers, was capable of stretching tenths with ease. For confirmation of this examine the first Study in C. His wrist was very supple. Stephen Heller said that "it was a wonderful sight to see Chopin's small hands cover a third of the keyboard. It was like a serpent opening its mouth, about to swallow a rabbit whole." He played the octaves in the A flat Polonaise with infinite ease, but *pianissimo*. However, in his music there are many pianists, many styles, and all are welcome if they are poetically musical, logical and sincere. Mikuli asserted that Chopin brought out an "immense" tone in *cantabile*. His tone, as a matter of record, was not small, though it was not the orchestral tone of our time. Indeed, how could it be, with the light action and tone of the French pianos built in the earlier half of the last century? After all, it was quality, not quantity, that Chopin sought and attained. Each of his ten fingers was a delicately differentiated voice, and these ten voices could sing like the morning stars.

Chopin's personality was pleasant and persuasive, without being so striking or so dramatic as Liszt's. As a youth his nose was too large, his lips too thin—the lower one protruding—for beauty. Later, Moscheles said that he looked like his music. Delicacy, a certain aristocratic bearing and a harmonious ensemble produced a most agreeable impression. "He was of slim frame, middle height; fragile but wonderfully flexible limbs, delicately formed hands, very small feet, an oval, softly outlined head, a pale, transparent complexion, long silken hair of a light chestnut color, parted on one side, tender brown eyes, intelligent rather than dreamy, a finely curved aquiline nose, a sweet, subtle smile, graceful and varied gestures." This precise description is by Niecks. Liszt said that he had blue eyes, but he has been overruled. Chopin was fond of elegant, costly attire, and was very correct in the important matter of studs, cravats and walking-sticks. Not exactly the ideal poet-musician we fancied, but a gentleman. Berlioz advised Legouv   to see and hear Chopin, "for he is something you have never seen—and some one you will never forget." Allied with such refinement was the habit of punctuality. His naturally dignified behavior was increased by constantly associating with polite society. He was

an aristocrat, and he did not care to be hail-fellow-well-met with musicians. This attitude and a certain primness, even asperity, did not make him popular. When teaching his manner warmed, the earnest artist came to the surface, his halting speech and insincerities were abandoned. His pupils adored him. Here at least the sentiment was one of solidarity.

He was a remarkable teacher, though he never had but one genius, little Filtsch, a Hungarian lad of whom Liszt had said, "When he starts playing I'll shut up shop." Filtsch died at the age of fifteen (in 1845). Paul Gunsberg, who died the same year, was another talented youth. While he never had the pupils to mould as had Liszt, Chopin made some excellent pianoforte artists. They had his tradition (see Niecks for the list of names), but exactly what the Chopin tradition is no man may dare assert. Liszt, naturally, being nearer the original source, played Chopin as no one else, yet the Pole complained of the liberties that Liszt allowed himself with his text. I heard Rubinstein (Anton, not Nicholas) play much Chopin in his seven historical recitals; nevertheless a few of the old guard still hobbling about in Paris declined to accept the Russian lion, with the velvet paws, as an authentic interpreter. Georges Mathias, a genuine pupil of Chopin, a veritable walking treasure house of information, told me this. He considered that Rubinstein's touch was too full, too rich, his tone too big, too thunderous. The unearthly element in the music was absent in the noble, full-blooded treatment of the glorious Anton. I doubt if even Carl Tausig, impeccable artist, Pole, and master of exotic moods, would have altogether pleased the composer. Chopin was spontaneous and played as his fancy prompted, and his playing was the despair and delight of his listeners. Rubinstein did miraculous things with the *coda* of the Barcarolle, yet Charles Hall   said it was "clever but not Chopinesque." Hall   had heard Chopin at his last Paris concert, February, 1848, play the two *forte* passages in the Barcarolle "*pianissimo* and with all sorts of dynamic finesse." Von B  low was too much the martinet to reveal the poetic quality, though he fully appreciated the intellectual aspects of Chopin; and then his touch was not beautiful, though, odd as it may seem, I heard him deliver the D flat Nocturne most eloquently. The Slavic and Magyar races are your true Chopin interpreters. Witness Liszt, the magnificent Rubinstein, a passionate genius, Tausig, who united in himself all the elements of greatness and elemental grandeur, Annette Essipova, fascinating and feminine, the poetic Paderewski, Pachmann the fantastic, the super-subtle magic-working Joseffy, Godowsky, whose performances of a New Chopin border on the miraculous, and Rosenthal, who thunders in the Polonaises and whispers in the lyric numbers.

The acoustic parallelisms of Chopin are not as vivid, as concrete, as Richard Wagner's; nor are they so obvious, so theatrical. However, it does not demand much fancy to conjure up "the dreams and trappings of three conquests" in the Heroic Polonaise, the F sharp major Impromptu or the episode before the Mazurka in the Polonaise in F sharp minor. The rhythms of the Cradle Song and the Barcarolle are suggestive enough, and there are dewdrops in his cadenzas and whistling of the wind in the last A minor Study. Of the A flat Study Chopin said—so Kleczynski reports—"Imagine a little shepherd who takes refuge in a peaceful grotto from an approaching storm. In the distance the wind and the rain rush, while the shepherd gently plays a melody on his flute." There are word-whisperings in the F minor Study which follows (opus 25, No. 2); while the symbolism of the dance—Waltz, Mazurka, Polonaise, Menuetto, Bolero, Schottische, Krakowiak, Rondo and Tarantella—is admirably indicated in all of them. The bells of the Funeral March, the will-o'-the-wisp character of the last movement of the B flat minor Sonata, the dainty Butterfly Study in G flat (opus 25), the æolian murmurs of the E flat Study (opus 10), the tiny prancing silvery hoofs in the F major Study (opus 25), the flickering flame-like C major Study (opus 10, No. 7), the spinning in the D flat Waltz and the cyclonic rush of chromatic double-notes in the E flat minor Scherzo—these are not studied imitation, but spontaneous transpositions to the ideal plane of natural sounds.

Chopin founded no school, though the supreme possibilities of the pianoforte were canalized by him. In playing, as in composition, only the broad trend of his discoveries may be followed, for his was an individual manner, not a pedagogic method. He has had his followers: Liszt, Rubinstein, Mikuli, Zarembski, Nowakowski, Scharwenka (Xaver),

Saint-Saëns, Heller, Scholtz, Nicodé, Moszkowski, Paderewski, Leschetizky, and a group of the younger Russians, Liadow, Arensky, and Scriabine—the latter particularly, who has assimilated Chopin in an amazing manner. Even Brahms—in his F sharp minor Sonata and E flat minor Scherzo (opus 5)—shows the influence of the Pole.

Indeed, but for Chopin much latter-day music would not exist. Edgar Stillman Kelley has completely shown, in his "Chopin the Composer," (G. Schirmer) the indebtedness of Wagner, both thematically and harmonically. Withal, there is no Chopin school. Henselt in only a German who fell asleep and dreamed of Chopin. To a Thalbergian euphony he added a technical figuration, at times not unlike Chopin's, and a spirit quite Teutonic in its sentimentality. Rubinstein calls Chopin the exhalation of the third epoch in art. He certainly closed an epoch, as did Wagner. With a less strong rhythmic impulse the music of Chopin might have degenerated into a perfumed impressionism, like the French school of to-day, with its devotion to cold decoration and morbid ornamentation. Mannerisms Chopin had—what great composer has not? But the Greek in him kept him from the cult of the ugly, the formless. He is seldom a landscapist, but he can handle his brush deftly in the presence of nature. He paints atmosphere, nocturnal open air, with consummate skill, and for playing fantastic tricks on the nerves in the depiction of the superhuman he has a peculiar gift. Remember that in Chopin's days the Byronic pose, the love of the horrible, the grandiose, prevailed; witness the pictures of Delacroix and Ingres; while Jean Paul Richter wrote with his heart saturated in moonshine and tears. Chopin did not altogether escape the artistic affectations of his generation. But he is a magician of fiery and crepuscular moods, the most magical mirror of music.

III

Of Chopin's life it may be said that he played, composed, and loved. His love for his family was later reincarnated in his passion for George Sand; his love for his country is vividly expressed in his music. Self-exiled, he never ceased to dream of Poland, and perhaps it might have conduced to his greater happiness if he had not left Warsaw for Paris. His was not a stirring existence; no triumphal tours *à la* Liszt tempted him from his laborious lesson-giving and composition. Buried in the pages of his music is his spiritual biography; in actual life he was a dreamer of dreams, a man for whom the invisible world existed. Born of mixed nationalities, there was a dissonance in his temperament—a temperament once described by his friend Liszt as "umbrageous"—which displayed itself in a profound ennui, dissatisfaction with the present, and

a certain spleen. When he was in Paris he longed for Poland; in Warsaw he dreamed of Vienna or Paris. An enigma to his admirers, an enigma doubtless to himself, nevertheless Chopin was no sentimental dawdler. In the history of the Seven Arts it would be difficult to find a more painstaking worker. He never spared himself, and his days were laborious and crowded with ambitions not always realized.

He was born at Zelazowa-Wola, near Warsaw, Poland, March 1, 1809-1810. I give these conflicting dates because, while I believe the former to be correct, Mr. Paderewski and other authorities have assured me, however, that the latter is the real one. As I intend only to give a skeletonized version now of the life, therefore I need not re-argue an old case about which there is much to be

— said on both sides. Warsaw has imitated the date, 1810, which is on the tomb at Père-La-Chaise, Paris, so let the matter rest; though I may refer my readers to the magisterial work on Chopin by Professor Niecks. The father of Frédéric-François was a Frenchman from Naney, Lorraine—probably of Polish origin—the mother of pure Polish blood, by name Justine Krzyanowska. George Sand said with her characteristic acuteness that his mother was the supreme passion of Chopin. It is true. Chopin was musically precocious and improvised at an early age. His first teacher was a Bohemian violinist in Warsaw, Adalbert Zwiny, and the lad went ahead so fast that in 1818 he played in public a pianoforte concerto by Gyrowetz. Later he had the good luck to have as a master Joseph Elsner, who, a severe disciplinarian, put his pupil through all the classical paces; and for his sound instruction Chopin was ever grateful. He was an industrious boy, practical in all that concerned his art, though so modest when he made his début that he told his mother the audience had applauded his new collar! Early he began experimenting with technical problems. He travelled but little; once to Berlin, and in 1829 to Vienna. Here, August 11th of that year, he made his first bow to the greater musical world, and with his Variations opus 2, on “*Là ci darem la mano*,” he won his spurs. He went into society—Chopin always dearly loved a princess—was petted by the aristocracy, heard many singers and musicians of renown and did not fail to profit by his experiences. In the meantime he had fallen in love with Constantia Gladowska, a singer, and she, so he hints in a letter, inspired the F minor concerto, or at least its poetic Larghetto. Like Goethe, and many a lesser poet, Chopin transmuted his emotional adventures into the terms of purest art.

After playing several times in Warsaw the spirit of “divine discontent” seized him and he revisited Vienna during the summer of 1831. His love had not been successful, yet he contrived to enjoy himself, hearing the tenor Rubini, Henrietta Sontag, Hummel—whose influence is manifest in his early works—and Thalberg, then the lion virtuoso. When the Russians entered Warsaw, September 8th, 1831, Chopin was at Stuttgart and there penned, so it is said, his Revolutionary Study in C minor. October of that year saw him first in Paris, his future home and last resting-place, although his original intention was to remain there only a few months, thence to visit London, perhaps New York. But his unqualified triumph at the house of Baron Rothschild caused him to change his plans. Invitations poured in, he became the rage in fashionable salons, and if he had not been made of sterner stuff than is usually accredited him by sentimental writers he would have succumbed to flattery and

degenerated into a drawing-room entertainer. Luckily such was not the case. He never came into actual rivalry with virtuosos like Liszt, Thalberg, Herz, Hiller, Kalkbrenner and others, for his public appearances were limited, his audience few and fit; but his playing was so original, his music so extraordinary, that he was spoken of as one of the elect. Liszt loved him, Heine wrote wonderful prose about him, while Berlioz and Meyerbeer admired but avowed they could not understand him. Then the lady with the “sombre eye,” Madame Aurore Dudevant, known to the literary world as George Sand, appeared on the brilliant horizon of the deracinated Pole. They promptly fell in love; George Sand described her sentiments as “maternal,” but for Chopin it was love, desperate, whole-souled, and, as events proved, fatal love. There is no need to rehearse the pros and cons of this famous affair, quite as famous as the earlier one, which embroiled George Sand with Alfred de Musset. Chopin was a “difficult” friend and lover, and then his health was always delicate; Madame Sand took him, in company with her two children, to Majorca, but his lungs were not healed. He confessed that the public suffocated him, and his concerts became rarer. He continued to give lessons to his more favored pupils, taking long vacations at Nohant, where Madame Sand had her country home. There were signs that the long friendship was about to be ruptured. He was a trying invalid, captious and exigent. Madame Sand has frankly told us (as a “literary lady” she was admirable in her utilization of every romantic incident of her life) that she became weary of his complaints and jealousy. They separated. It was, literally, his death-warrant. But he went his usual ways, composing, never saving money; though he never dissipated, never gambled (he gave too much to his Polish friends), and the last year of his life was devoid of adventure, save a visit to England and Scotland. The strain of travel and playing on his fast ebbing strength proved fatal. Chopin, long attainted, died of consumption at Paris, March 17, 1849. His funeral was, metaphorically speaking, the greatest triumph of his career. Since then his reputation has waxed and will continue to grow. Karaszowski, in his endeavor to escape Liszt’s pen-portrait of a Camille of the keyboard, with violets, tears and tuberculosis, went to the other extreme, and in his biography gives us the picture of a possible Polish athlete. Neither study is true. Of all the Chopin biographers I prefer Niecks; though I hear that a writer, Hoesick by name, has published a monumental life in Warsaw that may prove a worthy companion to that of the Edinburgh biographer. After all, the best of Chopin is in his music.

THE WALTZES

Of the Chopin Waltzes I have said that they are dances for the soul, not the body. But their animated rhythms, insouciant airs and brilliant, coquettish atmosphere, the true ball-room atmosphere, seem to smile at this exaggeration. The Waltzes are the most objective of the Chopin works, and only in a few of them is there a hint of the spleen and melancholy of the Nocturnes and Scherzi. They are less intimate in the psychic sense, but are exquisite exemplars of social intimacy and aristocratic abandon. As Schumann declared, the dancers of these Waltzes should be at least countesses. Despite their intoxicating movement there is high-bred reserve, and never a hint of the brawling peasants of Beethoven, Grieg, Brahms, Tchaikowsky or Dvořák. Yet little of Vienna is in Chopin. About the measures of this popular dance he has thrown mystery, allurements and secret whisperings and in them there may be found an involuntary sigh. It is going too far not to dance to some of this music, thus barring Chopin from a world he loved. In reality, certain of the Waltzes may be danced: the first, second, fifth, sixth, and a few others; the dancing would be more picturesque and less conventional than demanded by the average Waltz, and there should be fluctuations in tempo, sudden surprises, abrupt languors. The Mazurkas and Polonaises are danced in Poland, why not the Waltzes? Chopin's genius reveals itself in these dance-forms, and their presentation need not solely be a psychic one. Kullak divided the Waltzes into two groups; the first dedicated to Terpsichore, the second frankly a frame for moods. Chopin admitted that he was unable to play a Waltz in the Viennese fashion, though he has rivaled Strauss in his own genre. Some of the Waltzes are poetically morbid and even stray across the border into the rhythm of the Mazurka. Nearly all of them have been reduced to the commonplace by trite methods of performance, but are altogether sprightly, delightful specimens of the composer's careless, vagrant and happiest moods.

(A work of warning here will not be amiss concerning the habitual neglect of the bass. It ought to mean something in Waltz tempo, but usually it does not. Nor need the bass be brutally banged: the fundamental tone must be cared for, the subsidiary harmonies lightly indicated. The *rubato* in the Waltz need not obtrude itself too markedly, as for example in the Mazurka.)

The Waltz opus 18 in E flat was published June, 1834. It is a true ball-room picture in spirit and in rhythms infectious. Of it Schumann wrote rhapsodically. There is bustle and chatter in this Waltz; the D flat section has a tang of the later Chopin. In form and content it is inferior to opus 34, A flat. The three Waltzes of this set were published December, 1838. There are many editorial differences

concerning the A flat Waltz, owing to the careless way it was copied. This Waltz could be danced to as far as its dithyrambic *coda*. The next Waltz in A minor has a tinge of Sarmatian melancholy; indeed, it is one of Chopin's most desponding moods. The episode in C rings of the Mazurka, and the A major section is of exceeding loveliness. Its *coda* is characteristic. This Waltz is a favorite. The F major Waltz, the last of the series, is wild and whirling. It has the perpetual movement quality, and older masters would have prolonged its giddy arabesque into pages of senseless spinning, though it is quite long enough as it is. The second theme is better, but the *appoggiaturas* are flippant. It buzzes to the finish. Of it is related that Chopin's cat, probably emulative of the fame of Scarlatti's, sprang upon his keyboard and its feline flight suggested to him the idea of the first measures. As there is a dog Waltz I suppose there had to be one for the cat. Not improvised in the ball-room as the preceding, yet a marvellous epitome, is the A flat Waltz opus 42, published July, 1840. It is the best-rounded specimen of Chopin's efforts in the form. The prolonged trill in A flat, summoning to the dance; the intermingling of rhythms, duple and triple; the coquetry, hesitations, passionate avowal, and the superb *coda*, with its echoes of the evening—have not these episodes a charm beyond compare! The D flat Waltz, "le valse du petit chien," is of course George Sand's own prompting. One evening at her home in the Square d'Orléans, Paris, she was amused by her pet dog chasing its tail. She begged Chopin (then her pet pianist) to set the tail to music. He did, and the world is richer for this piece. I do not dispute this story, it seems to be well grounded, nevertheless it is silly. The Waltzes of this opus 64 were published September, 1847. It is hardly necessary to add that the D flat Waltz has been and still is played to death. Even street organs drive its swift bars helter-skelter across their brassy gamuts. After Tausig played it in double-notes, George Sand might have said that she heard two little dancing dogs.

The C sharp minor Waltz, same opus, is the most poetic of all. The veiled melancholy of the first theme has seldom been excelled by the composer. It is a fascinating lyric sorrow, and the psychologic motivation of the first theme in the curving figure of the second theme does not relax the spell. A space of clearer skies, warmer, more consoling winds are in the D flat interlude; but the spirit of unrest soon returns. The elegiac note is unmistakable in this veritable soul dance. The next Waltz in A flat is charming. It is for superior beings who dance with intellectual joy; with the joy that comes of making exquisite curves and patterns. Out of the salon and from its brilliantly lighted spaces the dancers do not wander into the

darkness, into the church-yards, as Ehlerl imagines of certain other of these Waltzes. The two Waltzes in opus 69, three Waltzes, opus 70, and the two Waltzes respectively in E minor and E major, need not detain us. They are posthumous. The first of opus 69, in F minor, was composed in 1836; the B minor in 1829; G flat, opus 70, in 1835; F minor in 1843; and D flat major, 1830. The E major and E minor were composed in 1829. Fontana gave these compositions to the world. The F minor Waltz, opus 69, No. 1, has a charm of its own; it is suavely melancholy, but not as much so as the B minor Waltz in the same opus. In color this latter recalls the B minor Mazurka. Very gay and sprightly is the G flat Waltz, opus 70, No. 1. The succeeding in F minor reveals no special physiognomy, while the third contains germs of the opus 34 and

opus 42 Waltzes. It also recalls the D flat Étude in the supplementary series. The E minor Waltz is beloved. It is graceful and not without sentiment. The part in the major is the early Chopin. The E major Waltz is rather commonplace, hinting of its composer only at intervals. Paradoxical as it may sound, these Waltzes prove Chopin to be the greatest French composer for the pianoforte, for there is no denying their Gallic grace and mundane atmosphere. They may not be Chopin's most signal success in his art, yet in them he has lent the wings of inspiration to a conventional dance-form.

James Huneker

This page contains six systems of musical notation for a piano piece. The notation is written for the right and left hands on grand staves. The key signature is B-flat major (two flats). The piece includes various musical notations such as notes, rests, and ornaments. Dynamics include *p* (piano), *piu dim.* (more diminuendo), *dolce* (sweet), *cresc.* (crescendo), *ff* (fortissimo), *fz* (forzando), *accelerando*, *cresc.* (crescendo), *dimin. sempre* (diminuendo sempre), *smorzando* (diminuendo), *f* (forte), and *ff* (fortissimo). Fingerings are indicated by numbers 1-5. The piece concludes with a final chord marked *ff* and a fermata.

The first system begins with a piano (*p*) dynamic and includes fingerings 5 3 2 1 3 1 and 4 1 4. The second system features a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The third system includes a fortissimo (*fz*) dynamic and a piano (*p*) dynamic. The fourth system starts with an accelerando and a crescendo (*cresc.*). The fifth system includes a diminuendo sempre (*dimin. sempre*) and a piano (*p*) dynamic. The sixth system begins with a smorzando (*smorzando*) and ends with a fortissimo (*ff*) dynamic.

F. Chopin. Op. 34, No. 1

Vivace

This image shows a page of musical notation for a piano piece, consisting of five systems of staves. The notation is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first system begins with a piano (p) dynamic and a forte (f) dynamic. The second system includes a crescendo (cresc.) marking. The third system features a forte (f) dynamic and a section marked 'or l.h.' (or left hand). The fourth and fifth systems continue the musical development with various dynamics and articulations. The notation includes many notes, rests, and fingerings, as well as performance instructions like 'Ped.' (pedal) and 'cresc.' (crescendo).

This page of musical notation, numbered 13, contains six systems of staves. Each system consists of a treble staff and a bass staff, both in a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The first system includes fingerings like 5, 1, 3, 5, 4, 3, and 243. The second system includes fingerings like 1, 2, 5, 253, 1, 4, 1, 2, 5, 253, 1, 4, and 2. The third system includes fingerings like 1, 4, 243, 2, 5, 253, and 2. The fourth system includes fingerings like 1, 2, 243, 2, 1, 243, 2, and 2. The fifth system includes fingerings like 8, 2, 1, 243, 2, 2, 3, 5, 4, and 8. The sixth system includes fingerings like 8, 5, 4, 3, 2, 5, 3, 5, 2, 2, 4, 4, 5, and 5. The notation also includes various musical symbols such as slurs, ties, and dynamic markings like *fz* and *p*. The page is numbered 25502 in the bottom left corner.

This image displays a page of musical notation, likely for a piano piece, featuring six systems of staves. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and fingerings. A repeating rhythmic pattern, 'Ria.', is marked with asterisks (*) below the staves. The page is numbered '14' at the top center. The bottom left corner contains the number '25502'. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation includes many slurs, ties, and dynamic markings such as 'p' (piano) and 'f' (forte). The 'Ria.' pattern appears to be a specific rhythmic motif used throughout the piece.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Articulation marks such as accents and slurs are used throughout. The notation includes various chordal textures and melodic lines. The page is numbered 15 at the top center and 25502 at the bottom left.

The systems are as follows:

- System 1:** Treble staff starts with a half note G4, followed by a quarter note F#4, and a half note E4. Bass staff has a half note G3. Dynamics: *p*.
- System 2:** Treble staff has a half note D5, followed by a quarter note C#5, and a half note B4. Bass staff has a half note G3. Dynamics: *p*.
- System 3:** Treble staff has a half note A4, followed by a quarter note G4, and a half note F#4. Bass staff has a half note G3. Dynamics: *f*.
- System 4:** Treble staff has a half note E4, followed by a quarter note D4, and a half note C4. Bass staff has a half note G3. Dynamics: *f*.
- System 5:** Treble staff has a half note B4, followed by a quarter note A4, and a half note G4. Bass staff has a half note G3. Dynamics: *ff*.
- System 6:** Treble staff has a half note F#4, followed by a quarter note E4, and a half note D4. Bass staff has a half note G3. Dynamics: *mf*.

This page contains six systems of musical notation, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and ornaments. The first system begins with a piano (*p*) dynamic marking. The second system includes a forte (*f*) dynamic marking. The third system features a forte (*f*) dynamic marking and a triplet of eighth notes. The fourth system includes a forte (*f*) dynamic marking and a triplet of eighth notes. The fifth system includes a forte (*f*) dynamic marking and a triplet of eighth notes. The sixth system includes a forte (*f*) dynamic marking and a triplet of eighth notes. Below the staves, there is a series of 'Lad.' and '*' symbols, which are likely part of a larger musical score or a specific notation system. The page number '16' is located at the top center.

25502

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The dynamics range from *ff* (fortissimo) to *p* (piano). The notation is complex, with many beamed notes and slurs. The page number 17 is at the top right, and the page number 8 is at the top left. The bottom left corner has the number 25502.

25502

This page contains six systems of musical notation, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and ornaments. Below each system, there is a series of 'La' notes with asterisks, likely representing a vocal or instrumental line. The page is numbered 18 at the top center.

System 1: Treble staff has a melodic line with a slur over the first four measures and a '2' above the first measure. Bass staff has a harmonic accompaniment. Below the staff are 'La' notes with asterisks.

System 2: Treble staff has a melodic line with a slur over the first four measures and a '243' above the first measure. Bass staff has a harmonic accompaniment. Below the staff are 'La' notes with asterisks.

System 3: Treble staff has a melodic line with a slur over the first four measures and a '5 3' above the first measure. Bass staff has a harmonic accompaniment. Below the staff are 'La' notes with asterisks.

System 4: Treble staff has a melodic line with a slur over the first four measures and a '243' above the first measure. Bass staff has a harmonic accompaniment. Below the staff are 'La' notes with asterisks.

System 5: Treble staff has a melodic line with a slur over the first four measures and a '4 3' above the first measure. Bass staff has a harmonic accompaniment. Below the staff are 'La' notes with asterisks.

System 6: Treble staff has a melodic line with a slur over the first four measures and a '5 3' above the first measure. Bass staff has a harmonic accompaniment. Below the staff are 'La' notes with asterisks.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1 2 3 5, 2 5 3 1 2 3 5, 2 5 3 1 2 3 4, 1 2 5 3 1 3, and 2 5 3 1 4. Bass staff has a harmonic accompaniment with fingerings 5, 4, 5, 4, 4. Dynamics include *fz* and *p₂*. A *Re.* marking with an asterisk is present.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 3 4 1 1, 4 1 2 5 3, 2 1, and 2 5 3 1. Bass staff has a harmonic accompaniment with fingerings 4, 4, 3, and 4. Dynamics include *Re.*, an asterisk, and *Re.*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2 5 3 1 4, 1 5 3 1 3, 2 5 3 1 3, 3 4, and 3. Bass staff has a harmonic accompaniment with fingerings 3, 3, 4, 3, and 3. Dynamics include *Re.*, an asterisk, *Re.*, an asterisk, *Re.*, an asterisk, and *Re.*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 1 4 1 2, 3 5 4 2 1 3, 2 1 1, 3 5 4 2 1 3, and 1 1. Bass staff has a harmonic accompaniment with fingerings 4 and 4. Dynamics include an asterisk.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 3 5 1 4 2, 1 1 1 3, 2 4 1 2, 4 5 1 3, and 4. Bass staff has a harmonic accompaniment with fingerings 5 and 4.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 3 5 3 2 1, 1 1 1 3, 5 5, and 5. Bass staff has a harmonic accompaniment with fingerings 4 and 4. Dynamics include *Re.*, *Alleg.*, and an asterisk.

First system of musical notation. The treble clef staff contains a melody with an 8-measure rest, followed by a series of eighth and sixteenth notes with fingerings 2, 4, 3, and 5, 1. The bass clef staff provides a harmonic accompaniment with chords and single notes. Below the staff, the word "Ped." is written, followed by a sequence of asterisks and "Ped." indicating pedal changes.

Second system of musical notation. The treble clef staff continues the melody with fingerings 4, 1, 5, 1, and 3, followed by a triplet of eighth notes. The bass clef staff continues the accompaniment. Below the staff, the word "Ped." is written, followed by a sequence of asterisks and "Ped." indicating pedal changes.

Third system of musical notation. The treble clef staff features a melody with a *dim.* (diminuendo) marking and fingerings 3, 4, 3, 4. The bass clef staff continues the accompaniment. Below the staff, the word "Ped." is written, followed by a sequence of asterisks and "Ped." indicating pedal changes. A *p* (piano) marking appears in the bass staff, and a *m.d.* (more dolce) marking is written below the staff.

Fourth system of musical notation. The treble clef staff contains a melody with a triplet of eighth notes. The bass clef staff continues the accompaniment. Below the staff, the word "Ped." is written, followed by a sequence of asterisks and "Ped." indicating pedal changes.

Fifth system of musical notation. The treble clef staff contains a melody with an 8-measure rest, followed by a series of eighth and sixteenth notes with fingerings 2, 1, 1, 1, and 5. The bass clef staff continues the accompaniment. Below the staff, the word "Ped." is written, followed by a sequence of asterisks and "Ped." indicating pedal changes. A *pp* (pianissimo) marking appears in the bass staff, and a *ff* (fortissimo) marking appears in the treble staff.

Valse brillante

Revised and fingered by
Rafael Joseffy

F. Chopin. Op. 34, No. 2

3. *Lento*

p

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

This image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. Each system typically includes a treble and bass staff joined by a brace. The notation is complex, featuring numerous notes, rests, and dynamic markings. Key markings include 'Sostenuto' and 'p' (piano). The page is filled with musical notation, including various note values, rests, and dynamic markings, suggesting a challenging piece. The notation is written in a standard musical script with various accidentals and articulation marks. The page is a single page of a musical score, showing a continuous piece of music across six systems. The notation is dense and detailed, with many notes and rests. The page is a high-resolution scan of a printed musical score.

This image shows a page of musical notation for a piano piece, likely a technical exercise or a short composition. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 2/4 time signature. The first system begins with a piano (pp) dynamic marking. The notation includes a variety of melodic figures, such as eighth-note runs, sixteenth-note patterns, and triplet figures. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' and an asterisk. The piece concludes with a final cadence in the sixth system, marked with a double bar line and a key signature change to two sharps (F# and C#). The page number '25502' is visible in the bottom left corner.

sostenuto

First system of musical notation, measures 1-4. The treble clef staff begins with a forte (*f*) dynamic. Fingerings are indicated: 4, 1, 2 4 3, 1, 2. The bass clef staff contains chords and single notes. The system concludes with a repeat sign and a fermata.

Second system of musical notation, measures 5-8. The treble clef staff continues with complex fingerings: 1, 2 4 3, 1, 4 1 2, 5 4, 1 2, 2 5 4. The bass clef staff features chords and a melodic line in measure 8. The system ends with a repeat sign and a fermata.

Third system of musical notation, measures 9-12. The treble clef staff starts with a piano (*p*) dynamic. Fingerings include 5, 2, 1, 2 4 3, 1. The bass clef staff has chords and a melodic line. The system concludes with a repeat sign and a fermata.

Fourth system of musical notation, measures 13-16. The treble clef staff includes fingerings 2 4 3, 2 1, 1, 4, 1 2. The bass clef staff contains chords and a melodic line. The system ends with a repeat sign and a fermata.

Fifth system of musical notation, measures 17-20. The treble clef staff features complex fingerings: 5, 1, 2, 3 1, 2, 3 2, 5 1, 3 2, 5 1. The bass clef staff has chords and a melodic line. The system concludes with a repeat sign and a fermata.

Sixth system of musical notation, measures 21-24. The treble clef staff includes fingerings 3 2, 5 1, 3 2, 4 1. The bass clef staff contains chords and a melodic line. The system ends with a repeat sign and a fermata.

Musical score for piano, page 25. The score consists of six systems of grand staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various fingerings (1-5), trills (tr), and dynamic markings: *dolce*, *dimin.*, *pp*, *poco riten. dim.*, and *a tempo*. There are also markings for *Rit.* and asterisks (*) indicating specific measures. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Revised and fingered by
Rafael Joseffy

Valse brillante

F. Chopin. Op. 34, No. 3

Vivace

4.

f *cresc.*

f *p* *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

This page contains six systems of musical notation, each consisting of a treble and bass staff. The notation is in a key with one flat (B-flat) and a common time signature. The systems are as follows:

- System 1:** Features a continuous melodic line in the treble staff with eighth-note patterns. The bass staff provides a harmonic accompaniment with chords and single notes. Rehearsal marks are indicated by 'Re.' and asterisks.
- System 2:** Includes a dynamic marking of *f* (forte). The treble staff has a triplet of eighth notes marked '243'. The bass staff continues the accompaniment with chords.
- System 3:** Shows more complex melodic figures in the treble staff, including sixteenth-note runs. The bass staff has chords and a 'Re. simile' marking.
- System 4:** Continues the melodic development in the treble staff. The bass staff has a 'Re.' marking and asterisks.
- System 5:** Features a triplet of eighth notes marked '243' in the treble staff. The bass staff has chords and a 'Re.' marking.
- System 6:** The final system on the page, ending with a dynamic marking of *fz* (forzando). It includes a triplet marked '243' in the treble staff.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The music is written in a key with two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings (*f* for fortissimo and *p* for piano). Fingerings are indicated by numbers 1 through 5 above the notes. Some systems include trills, marked with a trill symbol and a number. The systems are separated by asterisks and the word 'Ad.' (Ad libitum). The first system has a page number '28' at the top center. The last system has a page number '25502' at the bottom left.

28

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

p

25502

243 253

cresc.

dimin.

perdendosi

ff

25802

The musical score is written for piano and consists of six systems of staves. The first system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melodic and harmonic development. The third system shows a change in the bass line. The fourth system features a 'dimin.' (diminuendo) instruction. The fifth system includes a 'perdendosi' (fading away) instruction and a 'ff' (fortissimo) dynamic. The sixth system concludes the piece with a final chord. Various musical symbols such as 'Ad.', asterisks, and dynamic markings are used throughout the score.

Valse

Revised and fingered by
Rafael Joseffy

F. Chopin. Op. 42

Vivace

5.

leggiero

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This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as eighth and sixteenth notes, chords, and ornaments (marked with a stylized 'X' and a star). Fingerings are indicated by numbers 1 through 5. Some systems include dynamic markings like *p* (piano) and *tr* (trill). The systems are connected by horizontal lines, indicating a continuous piece of music. The bottom of the page features the number 25502.

[illegible]

This page of musical notation, numbered 33, contains six systems of staves. Each system consists of a treble staff and a bass staff, both in a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a *cresc.* marking. The second system includes a *f* marking. The third system includes a *ff* marking and a *p leggiero* marking. The fourth system includes a *p* marking. The fifth system includes a *f* marking. The sixth system includes a *p* marking. The notation is written in a style typical of early 20th-century musical publications.

25502

sostenuto

mf

Lied. *

A musical score for the song "The Rose Tree". The score is written for a single voice and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of a series of eighth and quarter notes, with a final half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics "The Rose Tree" are written below the piano part, with asterisks marking the end of each line of music.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment and a vocal line. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a steady bass line with chords and single notes. The vocal part features a melody with various intervals and rests. The lyrics "The Rose Tree" are written below the piano part, with asterisks marking the beginning of each line of the melody.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is composed of eighth and quarter notes, with some rests. Above the staff, there are fingerings (1-5) and breath marks (indicated by a small 'h' or 'b' symbol). The lyrics "The Rose Tree" are written below the staff, with the word "The" appearing twice. The score is numbered 25502 in the bottom left corner.

35

cresc.

p leggiero

p

25502

This page contains six systems of musical notation for a piano piece. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes treble and bass staves with various musical elements:

- System 1:** Treble staff has a melodic line with fingerings 5, 5, 5, 5, 5. Bass staff has a simple accompaniment. Dynamics: *p*.
- System 2:** Treble staff has a melodic line with fingerings 4, 3, 3, 4. Bass staff has a simple accompaniment.
- System 3:** Treble staff has a melodic line with fingerings 5, 4, 5, 4, 5. Bass staff has a simple accompaniment.
- System 4:** Treble staff has a melodic line with fingerings 4, 4, 4, 4. Bass staff has a simple accompaniment. Dynamics: *pp*.
- System 5:** Treble staff has a melodic line with fingerings 4, 3, 3, 4. Bass staff has a simple accompaniment.
- System 6:** Treble staff has a melodic line with fingerings 4, 5, 4, 5. Bass staff has a simple accompaniment.

Below each system, there are five sets of markings: "Ped." followed by an asterisk (*).

This page of musical notation is for piano and consists of six systems of staves. The notation includes various musical elements such as notes, rests, dynamics, and fingerings.

System 1: The first system begins with a treble clef and a key signature of three flats. The first measure is marked *sostenuto*. The second measure is marked *p leggiero*. The system includes fingerings (1, 2, 3, 4, 5) and articulation marks (accents, asterisks).

System 2: The second system continues the piece, featuring a *cresc.* (crescendo) marking. It includes fingerings and articulation marks.

System 3: The third system is marked *ff* (fortissimo). It includes fingerings and articulation marks.

System 4: The fourth system is marked *dim.* (diminuendo) and *p* (piano). It includes fingerings and articulation marks.

System 5: The fifth system is marked *cresc.* (crescendo). It includes fingerings and articulation marks.

System 6: The sixth system is marked *f* (forte) and *p* (piano). It includes fingerings and articulation marks.

The page number 25502 is located in the bottom left corner.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fingering of 4 1. Bass staff has a melodic line with a slur and a fingering of 1. The system ends with a repeat sign.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fingering of 4. Bass staff has a melodic line with a slur and a fingering of 5 3. The system ends with a repeat sign. Dynamics: *p* (piano) and *cresc.* (crescendo).

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fingering of 4. Bass staff has a melodic line with a slur and a fingering of 5 4. The system ends with a repeat sign.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fingering of 5 4. Bass staff has a melodic line with a slur and a fingering of 5 4. The system ends with a repeat sign.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fingering of 5 1 2 4 2 4. Bass staff has a melodic line with a slur and a fingering of 1 2 1 3. The system ends with a repeat sign. Dynamics: *f* (forte) and *p leggiero* (piano, light).

musical score for piano, page 39, featuring five systems of music. The score is written in G major (one sharp) and 4/4 time. The first system includes the instruction *cresc. poco a poco*. The second system includes *f* and *ff*. The third system includes *accelerando* and *f*. The fourth system includes *cresc.* and *ff*. The fifth system includes *ff*. The score is marked with various fingerings, slurs, and articulations, including asterisks and 'X' marks below the bass staff.

1 2 4 2 1 2 5 8 5 3 2 1 4 1 3

cresc. poco a poco

f *ff*

accelerando *f* *ff*

25502

Revised and fingered by
Rafael Joseffy

A Madame la Comtesse Delphine Potocka

Valse

F. Chopin. Op. 64, No. 1

Molto vivace

6. *leggiero*

cresc.

First system of musical notation. The right hand features a melodic line with various fingerings (1, 2, 1, 2, 5, 3, 1, 3, 2, 5, 3, 1, 4, 1, 3, 3, 1, 5, 3, 1, 4) and a triplet. The left hand provides harmonic support with chords and single notes. The system concludes with a repeat sign and a fermata.

Second system of musical notation. The right hand includes a first ending bracket and a *p* (piano) dynamic marking. The left hand features a *sostenuto* (sustained) section with a fermata. The system ends with a repeat sign and a fermata.

Third system of musical notation. The right hand continues the melodic development with fingerings (1, 3, 2, 1, 5, 3, 2, 1, 3, 1, 2, 1). The left hand maintains the harmonic accompaniment. The system concludes with a repeat sign and a fermata.

Fourth system of musical notation. The right hand includes a *dolce* (sweet) dynamic marking and a fermata. The left hand continues the accompaniment. The system ends with a repeat sign and a fermata.

Fifth system of musical notation. The right hand features a melodic line with fingerings (12, 4, 2, 3, 1, 4, 1, 3, 3, 2, 1, 12). The left hand provides harmonic support. The system concludes with a repeat sign and a fermata.

Sixth system of musical notation. The right hand includes a *poco riten.* (poco ritenuto) marking and a fermata. The left hand continues the accompaniment. The system ends with a repeat sign and a fermata.

a tempo

First system of musical notation. The right hand (treble clef) features a series of trills (tr) and a melodic line with fingerings 1 2 5 3. The left hand (bass clef) is marked *p* and contains whole rests.

Second system of musical notation. The right hand continues the melodic line with a trill and a slur over a group of notes. The left hand is marked *f* and features a series of chords. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The right hand features a trill and a melodic line with fingerings 2 5 3. The left hand is marked *p* and features a series of chords. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand features a trill and a melodic line with fingerings 2 4 2 5 3. The left hand features a series of chords. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. The right hand features a melodic line with fingerings 2 1 3 2 4 and 1 2 1 2 1 3 2. The left hand is marked *cresc.* and features a series of chords. The system concludes with a double bar line and a repeat sign.

First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with fingerings 4, 5, 4, 1, 1, 3, 2, 1. The left hand has a bass line with chords and rests, marked with *Ad.* and asterisks. A slur covers the final two measures of the system.

Second system of musical notation. Treble clef, key signature of three flats. The right hand continues the melodic line with fingerings 1, 2, 1, 2, 5, 3, 1, 3, 2, 5, 3, 1, 4, 1, 5, 3, 1, 4. The left hand has a bass line with chords and rests, marked with *Ad.* and asterisks. A slur covers the final two measures of the system.

Third system of musical notation. Treble clef, key signature of three flats. The right hand continues the melodic line with fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. The left hand has a bass line with chords and rests, marked with *Ad.* and asterisks. A slur covers the final two measures of the system.

Fourth system of musical notation. Treble clef, key signature of three flats. The right hand continues the melodic line with fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. The left hand has a bass line with chords and rests, marked with *Ad.* and asterisks. A slur covers the final two measures of the system.

Fifth system of musical notation. Treble clef, key signature of three flats. The right hand continues the melodic line with fingerings 1, 4, 1, 3, 1, 2, 1, 3, 1, 2, 1, 3, 1, 2, 1, 3, 1, 2. The left hand has a bass line with chords and rests, marked with *Ad.* and asterisks. A slur covers the final two measures of the system. The system concludes with a *f* (forte) dynamic marking.

Revised and fingered by
Rafael Joseffy

Valse

F. Chopin. Op. 64, No 2

Tempo giusto

7. *mf*

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Più mosso

45

The musical score consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp). The tempo is marked 'Più mosso'. The score includes various musical notations such as ornaments (marked with 'x'), fingerings (numbers 1-5), and dynamic markings like 'pp' (pianissimo). The bottom left corner of the page is numbered 25502.

Più lento

46

mf

dolce

poco ritenuto

25502

Più mosso

47

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with triplets and slurs. Bass staff features a harmonic accompaniment. Dynamic marking *mf* is present. Fingering numbers 3, 5, 4 are shown above the first triplet.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with triplets and slurs. Bass staff features a harmonic accompaniment. Fingering numbers 4, 5, 4, 3 are shown above the first triplet.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with triplets and slurs. Bass staff features a harmonic accompaniment. Fingering numbers 3, 4 are shown above the first triplet.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs. Bass staff features a harmonic accompaniment. Dynamic marking *pp* is present.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs. Bass staff features a harmonic accompaniment.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs. Bass staff features a harmonic accompaniment. Dynamic marking *mf* is present.

Tempo I^o

48

The musical score consists of six systems of grand staves. The first system begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is marked 'Tempo I^o'. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5 above the notes. The piece includes several measures with a 'Ped.' (pedal) marking and asterisks. The second system continues the melodic and harmonic development. The third system features a more complex melodic line in the treble clef. The fourth system includes a measure with a 'mf' (mezzo-forte) dynamic marking. The fifth system shows a continuation of the melodic and harmonic themes. The sixth system concludes the piece with a final measure marked 'mf'. The page number '25502' is located in the bottom left corner. The name 'Klindworth:' is printed at the bottom center, followed by a short musical notation in treble clef.

Più mosso

49

The musical score consists of six systems of two staves each. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Più mosso'. The notation includes various musical symbols such as slurs, triplets, and dynamic markings like 'pp' (pianissimo) in measure 52. The left hand accompaniment is marked with 'Lad.' and asterisks. The score concludes in measure 54 with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score includes a large '1' above the first measure of the melody, indicating a first ending. There are also smaller numbers (2, 3, 4) above some measures, likely indicating fingerings or specific musical instructions. The piece concludes with a double bar line and a repeat sign.

Musical score for "The Rose Tree" in 2/4 time, key of B-flat major. The score is for voice and piano. The voice part is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The score includes a key signature of two flats (B-flat major) and a time signature of 2/4. The music is divided into measures by bar lines. The piano part features a prominent bass line with chords and single notes. The voice part consists of a single melodic line. The score is marked with "cresc." (crescendo) and "dim." (diminuendo) in the piano part. The piece concludes with a final chord in the piano part.

The first system of the musical score for 'The Swan Song' consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef with the same key signature and time signature, featuring a harmonic accompaniment. The system includes a 'cresc.' marking, a 'tr' (trill) on a note, a 'riten.' (ritardando) marking, and a 'f' (forte) dynamic. There are also numerical figures (34 13) above a note and several fingerings indicated by numbers 1-5. The system concludes with a 'Ped.' (pedal) marking and a repeat sign.

25502

Red. * Red. * Red. * Red. * Red. *

p sotto voce

cresc.

poco riten.

a tempo

sostenuto

Re.

* Re.

* Re.

* Re.

* Re.

* Re.

*

Re.

* Re.

* Re.

* Re.

* Re.

*

f

Re.

* Re.

* Re.

* Re.

* Re.

* Re.

*

mf

Re.

* Re.

* Re.

* Re.

* Re.

* Re.

*

p

Re.

* Re.

*

Re.

* Re.

* Re.

*

cresc.

Re.

* Re.

* Re.

* Re.

*

Re.

*

54

f

poco a poco accel. al fine

dim.

p

cresc.

8

f

8

decresc.

8

cresc.

25502

Revised and fingered by
Rafael Joseffy

Valse

(Posthumous)

F. Chopin. Op. 69, No. 1
(1836)

Lento (♩ = 138)

9. *Lento*

p con espressione

cresc.

f

p

riten.

a tempo

cresc.

f

p

pp

riten.

a tempo

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con anima

La. * La. * La. * La. * La. *

La. * La. * La. * La. * La. *

La. * La. * La. * La. * La. *

La. * La. * La. * La. * La. *

La. * La. * La. * La. * La. *

La. * La. * La. * La. * La. *

a tempo

57

25502

4 5 2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5

poco *a* *poco* *cresc.*

4 5 2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5

f *f* *p* *ten.* *dolce* *ten.*

4 5 2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5

ten. *ten.* *ten.* *ten.*

mf *f* *p* *f* *dim. e riten.*

4 5 2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5

25502

Revised and fingered by
Rafael Joseffy

Valse

(Posthumous)

F. Chopin. Op. 69. No. 2
(1829)

Moderato (♩ = 152)

10.

The musical score is written for piano and consists of 31 measures. It is in the key of D major (two sharps) and 3/4 time. The tempo is marked 'Moderato' with a metronome marking of 152. The score includes various dynamics and articulations: *p* (piano), *sf* (sforzando), *cresc.* (crescendo), *dim.* (diminuendo), *mf* (mezzo-forte), and *a tempo*. The score is divided into several systems, each with a treble and bass staff. The first system (measures 1-4) begins with a piano introduction marked *p*. The second system (measures 5-8) features a *sf* marking. The third system (measures 9-12) includes a *cresc.* marking. The fourth system (measures 13-16) features a *dim.* marking. The fifth system (measures 17-20) includes a *mf* marking. The sixth system (measures 21-24) features a *dim.* marking. The seventh system (measures 25-28) includes a *a tempo* marking. The eighth system (measures 29-31) concludes the piece. The score includes fingerings, slurs, and articulations throughout.

con anima

First system of the musical score. The right hand features a melodic line with eighth and sixteenth notes, including fingerings 2, 5, 1, 4, 4, 1, 2, 1, 5, 1, 4. The left hand provides a harmonic accompaniment with chords. Below the staff, the word "Red." is repeated with asterisks.

*rit.**tempo*

Second system of the musical score. The right hand continues the melodic line with fingerings 2, 3, 1, 5, 2, 3, 4, 1, 5, 2, 1, 4, 4, 1, 2. The left hand accompaniment remains. Below the staff, "Red." is repeated with asterisks.

Third system of the musical score. The right hand features a more complex melodic line with fingerings 5, 4, 1, 3, 1, 4, 1, 4, 2, 5, 3, 1, 4, 2, 3, 2, 1, 4. Dynamics *f* and *sf* are indicated. The left hand accompaniment continues. Below the staff, "Red." is repeated with asterisks.

Fourth system of the musical score. The right hand continues with fingerings 4, 5, 4, 1, 5, 4, 2, 1, 4, 1, 2, 1, 4, 1, 2, 5. The left hand accompaniment continues. Below the staff, "Red." is repeated with asterisks.

a tempo

Fifth system of the musical score. The right hand features a melodic line with fingerings 3, 4, 3, 1, 3, 4, 2, 5, 2, 4, 5, 4, 1, 4, 1. Dynamics *rit.* and *a tempo* are indicated. The left hand accompaniment continues. Below the staff, "Red." is repeated with asterisks.

a tempo

Sixth system of the musical score. The right hand features a melodic line with fingerings 1, 3, 2, 3, 1, 4, 3, 2, 4, 3, 1, 4, 3, 2, 5, 4, 5, 4, 1, 2, 3. Dynamics *mf* and *dolce* are indicated. The left hand accompaniment continues. Below the staff, "Red." is repeated with asterisks.

Musical score for "L'Espresso" by Giuseppe Verdi. The score is in 3/4 time, key of D major, and consists of 10 measures. The melody is in the treble clef, and the bass line is in the bass clef. The melody features various ornaments, including mordents and grace notes, and is marked with "cresc. un poco" in the final measure. The bass line consists of chords and single notes. The score is labeled "L'Espresso" and "V. 1".

[illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The melody features several measures with triplets and sixteenth-note runs, some marked with "5" and "4" indicating fingerings. The piano accompaniment consists of chords and single notes. The lyrics "The Rose Tree" are written below the piano part, with asterisks marking the beginning of each line of lyrics.

25502

p

rit.

Re. * Re. * Re. * Re. * Re. * Re. * Re. * Re. *

dim. *a tempo* *con anima*

La. *

rit.

La. *

a tempo

La. *

f

La. *

rit.

La. *

f *calando e* *dim.*

La. *

Revised and fingered by
Rafael Joseffy

Valse

(Posthumous)

F. Chopin. Op. 70, No. 1
(1835)

Molto vivace (♩ = 88)

11

f brillante

f

p

molto riten.

Meno mosso (♩ = 96)

64

cantabile
p

*La. * La. * La. * La. * La. **

*La. * La. * La. * La. **

*La. * La. * La. * La. **

poco a poco cresc. f p

*La. * La. * La. * La. **

*La. * La. * La. * La. **

*La. * La. * La. **

poco a poco *cresc.* *f* *p*

p

f brillante *Tempo 1º*

p

Valse

Revised and fingered by
Rafael Joseffy

(Posthumous)

F. Chopin. Op. 70, No. 2

Tempo giusto (♩ = 144)

12.

The musical score is written for piano and consists of 12 measures. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Tempo giusto' with a quarter note equal to 144 beats per minute. The score begins with a mezzo-forte (mf) dynamic. The first system contains measures 1 through 6, featuring a piano introduction with a crescendo. The second system contains measures 7 through 12, including a ritardando (riten.) section and a return to the tempo. The score includes various fingerings and pedaling instructions, such as 'Ped. simile' at the end.

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First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with fingerings 5, 4, 5, 4 and a series of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues the melodic line with fingerings 4, 2, 3, 1, 3. The left hand features a series of chords, with a forte (*f*) dynamic marking in the second measure.

Third system of musical notation. The right hand features a melodic line with fingerings 5, 3, 1, 4 and 2, 3, 1, 4, 5. The left hand provides a harmonic accompaniment, with a piano (*p*) dynamic marking in the first measure.

Fourth system of musical notation. The right hand features a melodic line with fingerings 1, 3, 2, 5 and 1, 2, 3, 1, 2, 5. The left hand provides a harmonic accompaniment, with a forte (*f*) dynamic marking in the third measure. The instruction "Ped. simile" is written below the first measure of the left hand.

Fifth system of musical notation. The right hand features a melodic line with fingerings 2, 1, 1, 2, 5, 3 and 2, 4, 3, 5. The left hand provides a harmonic accompaniment, with a forte (*f*) dynamic marking in the fourth measure.

Sixth system of musical notation. The right hand features a melodic line with fingerings 5, 4, 5 and 2, 1, 2. The left hand provides a harmonic accompaniment, with a piano (*pp*) dynamic marking in the second measure and a *dim.* (diminuendo) instruction in the first measure.

This musical score is for the 'The Swan' movement from the Suite for Piano and Violin by Camille Saint-Saëns. The score is written for a piano (left hand) and a violin (right hand). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Andante'. The piano part begins with a mezzo-forte (*mf*) dynamic and features a series of chords and single notes, with a crescendo leading to a forte (*f*) dynamic. The violin part enters with a melodic line, marked with fingerings (1, 2, 3, 4, 5) and a crescendo. The score is presented in a single system with a repeat sign at the end.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several slurs indicating phrases. Fingering numbers (1-5) are written above many of the notes. The score is presented on a single page with a decorative border.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a prominent bass line with chords and single notes. The voice part has a melody with some grace notes and a final cadence. The score is marked with a piano (*p*) dynamic.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as notes, rests, and dynamic markings.

System 1: Treble staff has a melodic line with fingerings 1 2 5 3 and 2 4 3 5. Bass staff has a simple accompaniment. Dynamics include *p.*

System 2: Treble staff has a melodic line with fingerings 4, 3 2, 3 5 3 1, 2 1 3 1 4 2, 5, 1, 2, 1 2 5 3. Bass staff has a simple accompaniment. Dynamics include *f* and *p*.

System 3: Treble staff has a melodic line with fingerings 2 4 3 5, 1 3 1 4, 5, 4, 5, 4, 5. Bass staff has a simple accompaniment. Dynamics include *f*, *dim.*, and *pp*.

System 4: Treble staff has a melodic line with fingerings 2, 1. Bass staff has a simple accompaniment. Dynamics include *p*.

System 5: Treble staff has a melodic line with fingerings 1, 2, 3, 4. Bass staff has a simple accompaniment. Dynamics include *f*.

System 6: Treble staff has a melodic line with fingerings 1 4, 1 3, 2. Bass staff has a simple accompaniment. Dynamics include *cresc.*

Revised and fingered by
Rafael Joseffy

Valse

(Posthumous)

F. Chopin. Op. 70, No. 3

Moderato (♩ = 108)

13. *p dolce e legato*

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Musical score for "The Rose Tree" in 3/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth and sixteenth notes. The score includes various musical notations such as slurs, ties, and dynamic markings like "cresc.". The piece concludes with a double bar line and a repeat sign.

Musical score for "The Song of the Lark" by George F. Root. The score is in 2/4 time and features a treble and bass staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The melody is primarily in the treble staff, with accompaniment in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like *Red.* and *cresc.*. The piece concludes with a final chord and a double bar line.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of 12 measures. The first measure has a tempo marking "Allegretto". The piano part features a prominent bass line with fingerings 1, 4, 2, 3, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 3, and a final triplet marked "Ped". The voice part has lyrics: "The rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree, the rose tree." The score ends with a double bar line and a star symbol.

The first system of the musical score for 'The Swan Song' is presented. It consists of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The melody in the treble clef begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass clef part starts with a half note G3, followed by a quarter note A3, and then a half note Bb3. The first measure is marked with a 'cresc.' (crescendo) hairpin. The second measure features a 'p' (piano) dynamic marking. The system concludes with a double bar line.

dolce e legato

mf

dim.

mf

dim.

Ped.

tr

mf

dim.

Valse

(Posthumous)

F. Chopin

Revised and fingered by
Rafael Joseffy
Vivace

14. *p* *1* *2* *3* *1* *5* *4* *1* *2* *4* *1* *1* *2* *3* *1* *4* *1*

crese.

f *p* *grazioso*

dolce e legato

f

dolce

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8

Handwritten musical notation for the first system, featuring a treble and bass staff. The treble staff has a melodic line with various ornaments and fingerings (2, 4, 3, 1, 4, 2, 1, 5, 4, 2). The bass staff has a supporting line with chords and single notes. Below the staves are rhythmic markings: ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, *.

8

Handwritten musical notation for the second system. It includes first and second endings marked with '1.' and '2.'. The treble staff has a melodic line with ornaments and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The bass staff has a supporting line. Below the staves are rhythmic markings: ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, *.

dol.

p

Handwritten musical notation for the third system, marked *dol.* and *p*. The treble staff has a melodic line with ornaments and fingerings (5, 4, 1, 1, 4, 2, 1, 5, 4, 3, 5, 4, 1, 3, 4). The bass staff has a supporting line. Below the staves are rhythmic markings: ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, *.

Handwritten musical notation for the fourth system. The treble staff has a melodic line with ornaments and fingerings (5, 4, 1, 1, 4, 2, 1, 5, 4, 3, 5, 4, 1, 3, 4). The bass staff has a supporting line. Below the staves are rhythmic markings: ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, *.

Handwritten musical notation for the fifth system. The treble staff has a melodic line with ornaments and fingerings (5, 4, 1, 1, 4, 2, 1, 5, 4, 3, 5, 4, 1, 3, 4). The bass staff has a supporting line. Below the staves are rhythmic markings: ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, *.

Handwritten musical notation for the sixth system. The treble staff has a melodic line with ornaments and fingerings (5, 4, 1, 1, 4, 2, 1, 5, 4, 3, 5, 4, 1, 3, 4). The bass staff has a supporting line. Below the staves are rhythmic markings: ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, * ♭, *.

25502

This page contains six systems of musical notation for a piano piece. The key signature is one sharp (F#). The notation includes various dynamics (p, f, ff, cresc.), articulation (accents), and fingerings. The music is written for piano, with treble and bass staves. The notation includes slurs, ties, and various rhythmic values.

The first system shows a melodic line in the treble staff and a bass line in the bass staff. The second system includes a piano (p) dynamic marking. The third system features a forte (f) dynamic marking and a crescendo (cresc.) marking. The fourth system includes a fortissimo (ff) dynamic marking. The fifth system shows a forte (f) dynamic marking. The sixth system includes a forte (f) dynamic marking.

The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation (e.g., accents). The music is written in a style typical of 19th-century piano literature.

This Valse, the authenticity of which is questioned, is inserted by the publisher, however, without Mr. Joseffy's editorial revision.

Valse

(Posthumous)

Edited by Carl Mikuli

F. Chopin
(1829)

Tempo di Valse

15. *f* *mf*

p

cresc.

Ped. simile

mf

First system of musical notation. The treble clef staff contains a melodic line with a trill marked δ_{23} and a dynamic marking *p*. The bass clef staff contains a supporting line with fingerings 5, 3, 4, 1, 2, 3, 4, 5. A bracket groups the first four measures of the bass line.

Second system of musical notation. The treble clef staff contains a melodic line with a trill marked δ_{23} and a dynamic marking *mf*. The bass clef staff contains a supporting line with fingerings 5, 3, 4, 1, 2, 3, 4, 5. A bracket groups the first four measures of the bass line.

Third system of musical notation. The treble clef staff contains a melodic line with a trill marked δ_{23} and a dynamic marking *p*. The bass clef staff contains a supporting line with fingerings 5, 3, 4, 1, 2, 3, 4, 5. A bracket groups the first four measures of the bass line.

Ped. simile

Fourth system of musical notation. The treble clef staff contains a melodic line with a trill marked δ_{23} and a dynamic marking *cresc.*. The bass clef staff contains a supporting line with fingerings 5, 3, 4, 1, 2, 3, 4, 5. A bracket groups the first four measures of the bass line.

Fifth system of musical notation. The treble clef staff contains a melodic line with a trill marked δ_{23} and a dynamic marking *p*. The bass clef staff contains a supporting line with fingerings 5, 3, 4, 1, 2, 3, 4, 5. A bracket groups the first four measures of the bass line.

A musical score for a piano piece, featuring a treble and bass staff. The key signature is D major (two sharps). The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, along with fingerings (1-5) and slurs. The piece concludes with the instruction "Ped. simile" (Pedal simile).

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a prominent bass line with a descending sequence of notes (5, 4, 3, 2, 1) and a series of chords. The voice part includes a melody with a descending sequence of notes (5, 4, 3, 2, 1) and a series of chords. The score is divided into two systems, each containing two staves. The first system is marked with a piano (p) dynamic. The second system is marked with a piano (p) dynamic. The score is written in a style typical of early 20th-century musical notation.

The image shows a musical score for a piano introduction. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The time signature is 2/4. The music is written in a style typical of early 20th-century piano music, with many chords and arpeggios. Above the treble staff, there are several groups of numbers (1-5) indicating fingerings for the right hand. A 'cresc.' (crescendo) marking is placed between the two staves. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall mood is light and rhythmic, characteristic of the 'Merry Widow' style.

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